

CLEVELAND ART



COVER

Portrait of Calligrapher

Weng Dehong (翁德洪像) (detail), 1639. Zeng Jing (曾鯨) (Chinese, 1564–1647), landscape by Cao Xizhi (曹熙志) (Chinese, active 1600s), inscribed by Jin Ye (金燁) in 1641. China, Ming dynasty (1368–1644). Hanging scroll; ink and color on paper; image: 118.7 x 41.3 cm. University of California, Berkeley Art Museum of Pacific Film Archive; Museum purchase, 1967.22. In *China's Southern Paradise: Treasures from the Lower Yangzi Delta*

Dear Members,

As the leaves turn and a new season arrives in the Fine Arts Garden, we invite you to experience a particularly exciting lineup of exhibitions and programming here at the Cleveland Museum of Art.

Our new major exhibition *China's Southern Paradise: Treasures from the Lower Yangzi Delta* is the first in the West to focus on the artistic production and cultural impact of the fertile region south of China's Yangzi River. For millennia, this region—called Jiangnan—has sustained rich agriculture, extensive trade, and influential artistic production. Art from Jiangnan has shaped the image and idea of China for the rest of the world, and its lush, green scenery has inspired artists to conceive it as heaven on earth. The exhibition features about 200 objects from the Neolithic era to the 18th century, ranging from jade, silk, prints, and paintings to porcelain, lacquer, and bamboo carvings. *China's Southern Paradise* explores how Jiangnan assumed a leading role in artistic production and how it succeeded in setting cultural standards.

In early October, another important exhibition will open at the CMA. *Degas and the Laundress: Women, Work, and Impressionism* will be the first to explore Edgar Degas's representations of Parisian laundresses. These working-class women had a visible presence in the city, and their job was among the most difficult and poorly paid at the time. Degas remained fascinated by the industry through his long career, beginning in the 1850s and continuing until his final decade of work. *Degas and the Laundress* contextualizes these works with paintings, drawings, and prints of the same subject by the artist's contemporaries.

This past spring, I had the tremendous pleasure of traveling to South Korea with Sooa McCormick, Korea Foundation Curator of Korean Art, and a group of trustees and Leadership Circle members. We spent 10 days traversing Seoul and Gyeongju, visiting renowned cultural destinations including the National Museum of Korea; Leeum, Samsung Museum of Art; and Bulguksa temple, as well as several artists' studios. Learn more about this exciting trip with museum members on page 20.

I am also thrilled to announce that we now have a fully endowed suite of Asian art curators, thanks to generous gifts from Janice Hammond and Edward Hemmelgarn and the Korea Foundation. Read more about these munificent gifts in our donor feature on page 19.

I hope to welcome you and your families soon to what is certain to be a memorable fall at the CMA.

With my gratitude and every good wish,



William M. Griswold
Director and President



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Imaginary Journey through Xiao-Xiang (瀟湘臥游圖), c. 1170. Li (李) (Chinese). China, Southern Song dynasty (1127–1279). Handscroll; ink on paper; 30.3 x 400.4 cm. Tokyo National Museum, TA-161, National Treasure

FALL EXHIBITION

On *China's Southern Paradise*

Exploring treasures from the lower Yangzi delta

EXHIBITION

China's Southern Paradise: Treasures from the Lower Yangzi Delta

September 10, 2023–
January 7, 2024

The Kelvin and Eleanor Smith Foundation
Exhibition Hall

In advance of the opening of *China's Southern Paradise: Treasures from the Lower Yangzi Delta*, Cleveland Art sat down with Clarissa von Spee, James and Donna Reid Curator of Chinese Art, interim curator of Islamic art, and chair of Asian art, to discuss the exhibition.

Beginning on September 10, the public will see *China's Southern Paradise: Treasures from the Lower Yangzi Delta* in the Kelvin and Eleanor Smith Foundation Exhibition Hall. Why an exhibition about a specific region?

The idea of the exhibition is to make us aware that much of what we associate with the culture of traditional China today, such as silk and rice production, bamboo, green ware (called celadon in the US), color printing, garden culture, and landscape painting, originated from or flourished in the lower Yangzi delta. The core of this region in southeast China is smaller than Ohio! Like the US, China is a

vast landmass, with great variation in climate and geography and a multiethnic population. While northern Beijing endures seasonal sandstorms from the Gobi Desert, southern Shanghai is washed by cleansing monsoon rains in the summer. The Yangzi delta, also called Jiangnan, which literally means “south of the [Yangzi] river,” includes the historical cities of Suzhou, Hangzhou, Nanjing, and Shanghai, which were all centers of trade, craftsmanship, and art production for centuries.

How did the region become such an important place in China? And how do we see that play out in the exhibition?

The lower Yangzi delta is geographically advantaged near the sea, with many natural waterways and a mild climate. These all facilitate the transportation and trade of goods, alongside fertile lands, lakes, and wetlands that create an agricultural wonderland. Cities play an important role,

齊東野語

滿湖煙雨為三
楚佳境每讀蘇
軾題宋復古滿
湘晚景圖詩輒
為神往惜不勝
一見也今見龍
眠是固已未知
孰為甲乙一再
展玩雲山煙水
真不啻卧遊矣
董跋謂顧氏名
卷有古今乃散
而後合示異豐
城之遇也乾隆
御識



Incense Burner in the Form of a Duck (青白釉鴨形香爐),
1100-1200. South China, Song dynasty (960-1279). Porcelain
with underglaze molded and carved decoration, *qingbai*
(blue-white) ware; h. 19.1 cm.. Art Institute of Chicago, Gift of
Russell Tyson, 1941.963

too. The water town Suzhou, for example, has over 300 bridges and canals and is called the Venice of the East. What the visitor will be able to see in the exhibition is how the scenery in paintings from 1000 to 1700 changes from vast riverscapes to cultivated rice paddy fields, populated with fisherfolk along lakeshores, and, later in time, to cities with traffic jams caused by boats moving in and out of the city gates.

What caused this transformation of the landscape over many centuries?

An important historical factor is that the region repeatedly received waves of immigrants from the north that boosted the population, stimulated the economy, and caused the growth of cities, which in turn increased consumption, competition, and the production of the arts.

The reason for the construction of the Great Wall by China's first emperor was effectively to

Service with Bamboo,

Plum Blossoms,

Butterflies, and Birds

(銀鎏金鑄花梅竹雀蝶紋蓋盤),
1200s. China, Southern
Song dynasty (1127–1279).
Silver with chased and
punched decoration and
gilding; diam. 11.1–19.1 cm.
The Metropolitan Museum
of Art, The Vincent Astor
Foundation Gift, 1997,
1997.33.1–3, 5–6



deter the northern steppe peoples, whom the Chinese called “barbarians,” from invading China’s north. At each invasion, the imperial court fled south across the Yangzi, followed by parts of the population who would then settle in the south in the fertile Yangzi delta. This happened many times, notably in the 300s, 1100s, 1200s, and 1600s. Each of these times, the south received cultural impulses from the north. The exhibition evolves along these historic events.

What else will the visitors see in the exhibition?

The lower Yangzi delta is the region where the world’s earliest cultivated rice was found, and we have remains of Neolithic carbonized rice in the exhibition. Moreover, the China National Silk Museum has lent us a 12th-century young girl’s silk gauze dress along with bundles of raw silk threads of the same age. As bamboo grows abundantly in the Yangzi delta, the exhibition not only presents intricately carved bamboo objects, but also shows an undershirt made of bamboo worn in the humid summer season from the museum’s collection. The garment was strung and sewn together from over 3,000 fine tubular bamboo segments.

What are some artistic highlights that represent the unique culture and history of this region?

Artistically, we are fortunate to present a National Treasure from the Tokyo National Museum. This is a Chinese landscape painting depicting a mountain range shrouded in laces of mist and meandering waterways; the scene refers to a region at the confluence of the Xiang River and its tributaries

in South China. The painting was conceived in the Yangzi delta and is at the same time an image of the Chan (in Japanese, Zen) Buddhist concept that everything is illusionary but the Buddhist truth.

We also show an elegant 12th-century set of gilded silverware used for tea, ice-cold summer beverages, and fruit, along with a delicately sculpted incense burner crowned by a Mandarin duck on a lotus flower, which both illustrate the high culture of well-to-do households in the imperial capital of Hangzhou and the Yangzi delta.

A must-see is an over-95-foot-long handscroll depicting one of the Kangxi emperor’s (reigned 1662–1722) southern inspection tours from Beijing via the Grand Canal south to Jiangnan. On loan from the University of Alberta Museums Art Collection, this painting is rarely seen and is one of a set that recorded the travels of the emperor to the south of the empire, where he visited historic sites, inspected water management sites, and met with people of various social levels. These paintings depict in fascinating detail the life of residents in the countryside and in cities of the lower Yangzi delta. One scene shows the emperor disembarking from his boat to be greeted by crowds of residents and countless officials who line the streets in the city of Suzhou.

Why did you decide to mount this exhibition now at the CMA?

I am thrilled that this exhibition has finally come to fruition in Cleveland, as I had developed the concept for an exhibition celebrating the region of Jiangnan during my tenure at the British Museum

Principal support is provided by June and Simon K. C. Li and the MCH Foundation. Major support is provided by the American Friends of the Shanghai Museum and the E. Rhodes and Leona B. Carpenter Foundation. Generous support is provided by an anonymous supporter and the National Endowment for the Arts. Additional support is provided by the Blakemore Foundation, William and Terry Carey, the Gramercy Park Foundation, Carl M. Jenks, the Metropolitan Center for Far Eastern Art Studies, Xiling Group, and Zheng He Management Group.

Generous support of the exhibition symposium is provided by the Kingfisher Foundation.

in London. Having spent considerable time in this area in China, I came to realize the general lack of awareness of this culturally crucial region.

This exhibition takes place in a time marked by political tension and a strained relationship between the US and China. The CMA and our six Chinese partner museums see a way to transcend and ease these tensions through cultural exchange, mutual understanding, respect for each other, and collaboration—all through the arts.

This is perhaps the largest China-related exhibition at the CMA since Sherman Lee's tenure. I hope that this exhibition encourages our institution to continue its century-old commitment to the arts of China and Asia. The exhibition brings over 200 art objects to Cleveland, and the CMA is its only venue. The works come from lenders in mainland China, Japan, Taiwan, the UK, Europe, the US, and Canada.

Principal support is provided by long-standing donors of the museum, June and Simon K. C. Li and Gary Hoskins and Klaus Wagner from the MCH Foundation. Both parties have supported the museum in Chinese art for a long time, and their friendship and support are outstanding and particularly meaningful at this crucial moment.



Twelve Views of Tiger Hill, Suzhou: The Thousand Buddha Hall and the Pagoda of the "Cloudy Cliff" Monastery after 1490. Shen Zhou (Chinese, 1427–1509). Album leaf; ink on paper or ink and light color on paper; 36.5 x 49.9 cm. Leonard C. Hanna Jr. Fund, 1964.371.7



Portrait of Calligrapher Weng Dehong (翁德洪像) (detail), 1639. Zeng Jing (曾鯨) (Chinese, 1564–1647), landscape by Cao Xizhi (曹熙志) (Chinese, active 1600s), inscribed by Jin Ye (金燁) in 1641. China, Ming dynasty (Chinese, 1368–1644). Hanging scroll; ink and color on paper, image: 118.7 x 41.3 cm. University of California, Berkeley Art Museum of Pacific Film Archive; Museum purchase, 1967.22

The Labor of Parisian Laundresses

Degas and his contemporaries' fascination

Britany Salsbury

Curator of Prints and Drawings

EXHIBITION

Degas and the Laundress: Women, Work, and Impressionism

October 8, 2023–January 14, 2024

The Kelvin and Eleanor Smith Foundation Gallery

Impressionist artist Edgar Degas is best known today for his images of entertainments for the upper-middle class in 19th-century Paris, especially the graceful movements of ballet dancers and the dynamic energy of horse racing. Throughout his entire career, however, Degas remained fascinated with an entirely different subject taken from the grittier side of modern urban life: the labor of Parisian laundresses. Although difficult to imagine at a time when laundry is mostly a mechanized chore, the industry and its workers had a major, visible presence in Degas's time and interested him from his earliest years. On view beginning October 8, 2023, the CMA's groundbreaking exhibition *Degas and the Laundress: Women, Work, and Impressionism* brings this series of paintings, prints, and drawings together for the first time. The works on view illuminate a major, previously unexamined aspect of this influential artist's work and shed new light on the marginalized labor carried out by tens of thousands of women during his time.

Woman Ironing (La Repasseuse) c. 1869.

Edgar Degas (French, 1834–1917). Oil on canvas; 92.5 x 73.5 cm. Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich, 14310. Photo: bpk Bildagentur / Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich / Art Resource, NY



Degas created his first sketches of laundresses as a young man in his 20s and continued to portray them through the final decade of his artistic practice. These working-class women were responsible for washing and ironing the clothing and linens of most Parisians and had a visible presence in the city, doing their work in shops open to the street or carrying heavy baskets of clothing through its neighborhoods. Their job was among the most difficult and dangerous at the time, exposing them to infectious diseases, chemicals, and strenuous and repetitive movement. The unpredictability and poor payment of the work forced some workers to supplement their incomes through prostitution to support their families.

Following the publication of novelist Émile Zola's sensationalist popular *L'Assommoir* (roughly translating to "dive bar"), which centered on the downfall of a laundress who attempts to elevate her social position, images of laundresses became a constant presence in both popular culture—such as plays, musical performances, and illustrated magazines—and in vanguard art exhibitions, including the Impressionists' pioneering group shows. The numerous depictions of these women by Degas and his contemporaries—from Berthe Morisot to Pierre-Auguste Renoir—invite new ways of considering this major art-historical movement and its emphasis on scenes of leisure by drawing attention to the labor that made this free time possible.

Degas's images of laundresses are revolutionary in their focus on these women's labor rather than any presentation of them as flirtatious or sexually available, as was often the case in Paris during the late 1800s. Because of the hot, humid conditions of their shops, workers often wore loose chemises at a time when proper, conservative dress was equated with morality for women. Many artists of the time played on this reputation by idealizing the setting where laundresses worked or by drawing attention to their exposed skin. Perpetually interested in movement, Degas instead emphasized the effort of pressing and lifting a heavy iron and the steady motion required to avoid scorching fabric—gestures that one of Degas's contemporaries testified that he had studied closely from observation. In

RIGHT

The Laundress 1877–79.

Pierre-Auguste Renoir (French, 1841–1919). Oil on canvas; 80.8 x 56.6 cm. Art Institute of Chicago, Charles H. and Mary F. S. Worcester Collection, 1947.102



RIGHT

Woman Ironing (La Repasseuse) 1858.

François Bonvin (French, 1817–1887). Oil on canvas; 54.9 x 37.1 cm. Philadelphia Museum of Art, John G. Johnson Collection, 1917, Cat. 901

Degas's earliest painting on the subject (opposite), one of his favorite models, Emma Dobigny, gazes directly at the viewer with an expression suggesting boredom or exhaustion and with her arms in outline, evoking the repetitive motion of her work. Among Degas's most finished and striking compositions on the subject, this canvas will travel to the United States for the first time in the context of Cleveland's exhibition.

In addition to works from Degas's laundress series, the upcoming exhibition features paintings, drawings, and prints by his contemporaries—from realist depictions of everyday life by Honoré Daumier to Pablo Picasso's proto-Cubist portrayal of marginalized workers—highlighting the interest among artists of Degas's time in the subject. Major loans from nearly 40 national and international collections tell the story of the difficult work that these women undertook and contextualize Degas's fascination. Some artists, such as François Bonvin, shared with Degas an interest in depicting the act of work. Bonvin presented ironing as a private, contemplative activity and Degas likely saw his depiction of the subject in his studio (above right). Others featured these women as an integral part of the modern cityscape. Gustave Caillebotte, Camille Pissarro, Henri de Toulouse-Lautrec, and Félix Vallotton reflected the ubiquitous presence of

laundresses and their labor in and around Paris, aligning with these artists' interest in depicting contemporary urban life.

Although most artists depicted laundresses as examples of a popular type, others presented individuals they knew personally. A group of such works in the exhibition counters the generalizations that circulated around these women. Renoir, for example, depicted Nini Lopez, a young female worker from Montmartre—the working-class neighborhood where his studio was located—as recognizable and confident in a painting from around 1877 (above left).

Further connecting Degas's series to the lives and experiences of the actual women who did such work, the exhibition features a broad selection of ephemera—printed materials from daily life used by virtually all Parisians. Included is a series of photographic postcards popular at the time that show actual women standing before the shops where they spent so much of their time. Such works reveal the lives of women whose experiences and challenges have otherwise largely been lost to history. By illuminating another side of the past, the exhibition invites us to reconsider the present and the connections that can be made between undervalued labor in Degas's era and in our own time.

This exhibition is made possible with support from Christie's. Principal support is provided by Hahn Loeser & Parks LLP. Major support is provided by the John P. Murphy Foundation. Generous support is provided by the French American Museum Exchange (FRAME). Additional support is provided by Carl M. Jenks, Mr. and Mrs. Frank H. Porter Jr., and the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

Exhibitions through November 2023

MEMBERS SEE ALL TICKETED EXHIBITIONS FOR FREE!

China's Southern Paradise: Treasures from the Lower Yangzi Delta

September 10, 2023–January 7, 2024

The Kelvin and Eleanor Smith Foundation Exhibition Hall

China's Southern Paradise: Treasures from the Lower Yangzi Delta focuses on the artistic production and cultural impact of a region in the coastal area south of the Yangzi River called Jiangnan, art from which has defined the image of traditional China for the world. The exhibition features about 200 objects from Neolithic times to the 18th century, ranging from jade, silk, prints, and paintings to porcelain, lacquer, and bamboo carvings.

Degas and the Laundress: Women, Work, and Impressionism

October 8, 2023–January 14, 2024

The Kelvin and Eleanor Smith Foundation Gallery

This exhibition explores Impressionist Edgar Degas's representations of Parisian laundresses—revolutionary in their emphasis on women's work, the strenuousness of such labor, and social class—and contextualizes these works with paintings, drawings, and prints of the subject by the artist's contemporaries. Ephemera—posters, photographs, and books—reveal the interest Parisians of all social classes had in laundresses during the late 1800s.

New Narratives: Contemporary Works on Paper

November 19, 2023–April 14, 2024

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Recent acquisitions to the CMA's collection of contemporary prints and drawings highlight the myriad ways in which artists use storytelling to engage our imagination, scrutinize the past, and envision the future.

A Splendid Land: Paintings from Royal Udaipur

Through September 10, 2023

The Kelvin and Eleanor Smith Foundation Gallery

With dazzling paintings—many on public view for the first time—*A Splendid Land* reveals how around 1700, artists in Udaipur (a court in northwest India) visualized emotions, depicted places, celebrated water resources, and fostered personal bonds in the rapidly changing political and cultural landscapes of early modern South Asia.

Love Gardens / Forbidden Fruit

Through October 29, 2023

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Love Gardens / Forbidden Fruit explores the natural world in artworks before landscape was an independent genre in European art. Through works on paper from about 1460 to 1600, it traces the symbolic significance of nature in religious and secular contexts, ending with a group of rare prints from Germany and the Netherlands considered the inception of pure landscape as a genre in Europe.

Egyptomania: Fashion's Conflicted Obsession

Through January 28, 2024

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234 | Gallery 107

Egyptomania: Fashion's Conflicted Obsession is an exploration of contemporary fashion's artistic interpretation of ancient Egyptian art and culture, continuing the historical tradition of forming audiences' understanding about the ancient culture.

Tabaimo: Blow

Through February 3, 2024

Transformer Station

Fusing traditional Japanese forms with contemporary digital animation, Japanese artist Tabaimo's *Blow* (2009) is on view for the first time since acquired to the CMA's collection. *Blow* is a four-channel, immersive video installation that blurs fantasy and reality. On view in the Crane Gallery by Tabaimo is *The Obscuring Moon* (2016), which draws on traditional Japanese prints to animated, fantastical ends.

Colors of Kyoto: The Seifū Yohei Ceramic Studio

Through March 10, 2024

Julia and Larry Pollock Focus Gallery | Gallery 010

This exhibition debuts recent gifts to the museum of modern ceramics by the studio of Seifū Yohei. It features some 60 works from the Kyoto, Japan-based studio that reflect the artists' engagement with Chinese forms and techniques, as well as *sencha*, Chinese-style steeped tea. Studio star Seifū Yohei III was the first ceramist to gain Imperial Household Artist status, the forerunner of today's Living National Treasure title.

Knight, Death, and the Devil (detail), 1513. Albrecht Dürer (German, 1471–1528). Engraving; 24.4 x 19 cm. Elisabeth Severance Prentiss Collection and Leonard C. Hanna Jr. Fund by exchange, 1965.231. In *Love Gardens / Forbidden Fruit*



Permanent Collection Installations

Nature Supernatural

September 22, 2023—March 17, 2024

Gallery 242B

Thirty exquisite paintings, textiles, and works of decorative art in the Indian painting and Himalayan galleries reveal a perennial fascination with miraculous vegetation. Plants that grow or bloom in an exceptional or magical way connote a supernatural or divine force. Specific flowers communicate coded meaning to knowledgeable viewers.

Six Dynasties of Chinese Paintings

November 10, 2023—May 5, 2024

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

Six Dynasties of Chinese Paintings presents over a dozen of the museum's best paintings from six dynasties highlighting figures, landscapes, animals, birds, flowers, and religious and historical themes. Their acquisition dates range from the museum's founding years to recent periods, demonstrating an ongoing CMA commitment to Chinese paintings, the strongest asset of the Chinese collection.

Imagining Rama's Journey

Through September 17, 2023

Gallery 242B

Experience the story of India's epic *Ramayana* through scenes interpreted by 20 different artists. The paintings, made in many styles, reveal the potent place of the *Ramayana* in the context of courtly connoisseurship and diplomacy, devotional pilgrimage sites, merchant-class entertainment, and a personal journey of self-discovery.

Contemporary Installation

Through September 25, 2023

Toby's Galleries for Contemporary Art; Paula and Eugene Stevens Gallery | Galleries 229A-C

The current installation explores the ways contemporary artists reimagine topics that endure throughout art history. It prioritizes the work of diverse artists from around the world, demonstrating the range of perspectives and backgrounds that animate contemporary art. The contemporary galleries stage conversations between longtime favorites in the collection and recent additions by such artists as Amy Sherald and Firelei Báez.

When Salt Was Gold: Yangzhou—City of Riches and Art

Through November 5, 2023

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

When Salt Was Gold: Yangzhou—City of Riches and Art presents paintings by 18th-century artists from Yangzhou that reflect the taste of the new merchant class who dominated the cultural life of the city that paved the way to modernity.

Ancient Andean Textiles

Through December 3, 2023

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

These six textiles were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in 1000. White cotton and surely worn by Chimú nobility, the garments represent ancient Andean menswear, combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.



Tunic 1100–1532. Central Andes, north coast, Chimú or Chimú-Inka. Cotton; brocaded plain weave; 57.2 x 151.1 cm. Severance and Greta Millikin Purchase Fund, 2011.111.1.
In *Ancient Andean Textiles*



Jacket with Octopus (蛸文様羽織)
(back), 1800–1868. Japan, Edo period
(1615–1868). Silk crepe (chirimen);
81.9 x 129.5 cm. L. E. Holden Fund,
2020.66. In *Animals in Japanese Art*

Native North America Textiles

Through December 3, 2023

Sarah P. and William R. Robertson Gallery | Gallery 231

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

Animals in Japanese Art

Through December 10, 2023

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

The relationship of people to animals is ever evolving as we continue to learn more about the other life-forms with which we share our planet. Each culture offers unique perspectives on our connection to animals. Enjoy highlights from the history of representing the finned, feathered, and furry residents of the worlds of sea, land, and sky in Japan.

Material and Immaterial in Korean Modern and Contemporary Art

Through February 2024

Korea Foundation Gallery | Gallery 236

This display explores Korean modern and contemporary artists' philosophies and attitudes towards materiality, process, and methods to express Korea's complex history during those periods. Discussed are issues of gender, oppression, and inequity and South Korea's postwar dictatorship in the 1970s and 1980s.

Sparking Wonder: The Education Art Collection

Through Spring 2024

Susan M. Kaesgen Education Gallery and Lobby

The education art collection has about 10,000 objects from across the globe, spanning 5,000 years. Whether in the museum or in schools, libraries, and community centers across Northeast Ohio, educators use the collection to facilitate programs that directly connect artworks with audiences. Highlights from the collection help visitors learn more about this remarkable resource.

Liturgical Textiles from Late Medieval Germany

Through August 4, 2024

Gallery 115

The CMA holds a particularly outstanding collection of medieval textiles from German-speaking countries that were mainly used in church liturgy. On display for the first time is a unique embroidery of a Christ child picking flowers, created around 1430 in southern Germany. This is juxtaposed with an alabaster baby Jesus on loan from the Museum of Fine Arts, Boston.

Fund for Exhibitions

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the John and Jeanette Walton Exhibition Fund, and the late Roy L. Williams. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, the Frankino-Dodero Family Fund for Exhibitions Endowment, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Jeffrey Mostade and Eric Nilson and Varun hetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, Betty T. T. and David M. Schneider, the Kelvin and Eleanor Smith Foundation, Margaret and Loyal Wilson, and the Womens Council of the Cleveland Museum of Art.*

*Supporters as of September 1, 2023

Fund for Exhibitions Supporter Highlights

Eva Ellis and her late husband Lloyd H. Ellis Jr., MD, PhD, have been members and dedicated supporters of the CMA for more than 36 years.

What inspires your support of the CMA and giving to the Fund for Exhibitions?

Eva: Supporting the Cleveland Museum of Art comes naturally to me and to our entire family. My husband, Lloyd H. Ellis Jr. (known to friends and family as “Sandy”), was a physician who loved art and art history from his college days. Later in life, he attended Case Western Reserve University and received his PhD in art history, specializing in Renaissance art, while interested in art of all eras and types.

The CMA was then, and is now, in many ways our second home. It seems fitting that our family’s Jeffery Wallace Ellis Trust would support the CMA’s exhibitions program in his honor, since we have spent much time visiting and reflecting on the artworks—those in special and permanent collection exhibitions alike. The CMA’s shows serve many functions—education, study, reflection, entertainment—while covering a vast array of cultures and history. It is such a privilege for our family to participate in the CMA’s mission of ensuring that these exhibitions and their related programming are welcoming to all people.

PHOTO COURTESY OF EVA ELLIS



Richard and Dian Disantis

Richard and Dian Disantis have been members of the CMA since the early 1960s. They joined the Print Club in 1968 and are currently among its longest-running members.

How did you become involved with the museum?

Dian: I began my career at the CMA in the 1960s, working on extension exhibitions that went out to schools. I loved both the work and the camaraderie, and that led to a lifetime involvement with the museum.

As members of the Leadership Circle, what makes your museum membership important to you?

We enjoy the affiliate groups and have traveled extensively with the Contemporary Art Society. Barbara Tannenbaum does such an amazing job with photography and is just a delight. You can get involved at the museum as deeply as suits you, but it’s also wonderful just to see the world through the art.

What led you to support the Fund for Exhibitions?

There have been so many exceptional exhibitions over the years; it was an easy decision to provide support in this area. The variety and quality of the curators’ work is simply outstanding. We’ve been to museums worldwide and are so lucky to have this treasure in our backyard.

September at the CMA

D Donor exclusive
M Member exclusive

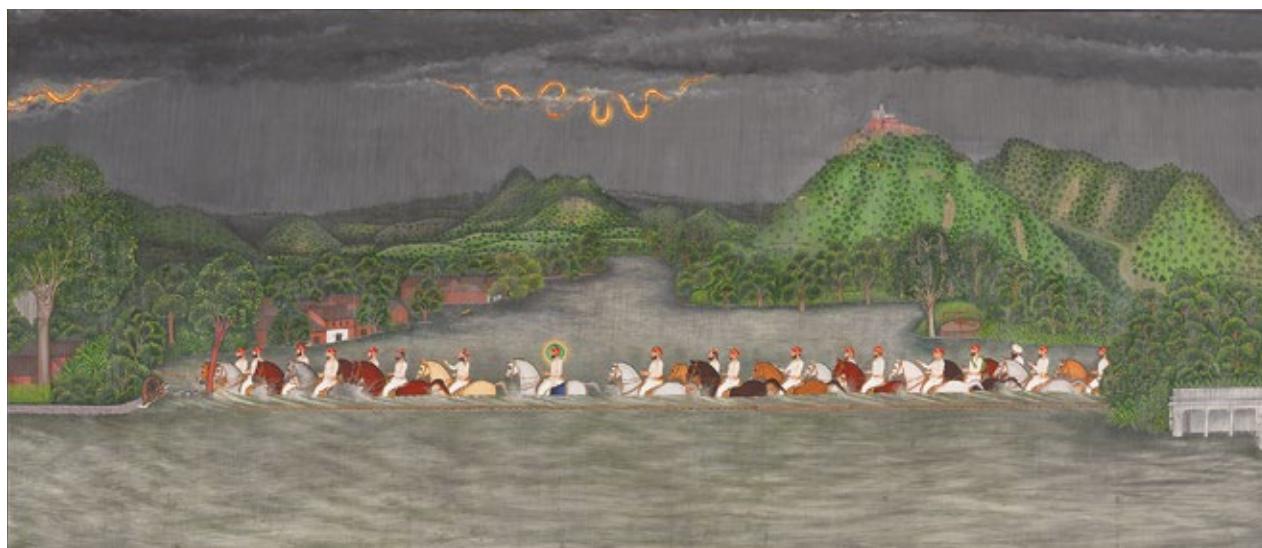
F Free; ticket required
S Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
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Visit cma.org/events for details about these exciting happenings!

3	4	5 <small>Lunchtime Lecture F 12:00 p.m.</small>	6	7	8 <small>Leadership Circle VIP Preview <i>China's Southern Paradise</i> D F 10:00 a.m.-2:00 p.m.</small>	9 <small>Member Preview Day <i>China's Southern Paradise</i> M F 10:00 a.m.-5:00 p.m.</small>
10 <small>A Splendid Land: Paintings from Royal Udaipur Closes</small>	11	12	13	14	15	16 <small>Chalk Festival 12:00-5:00 p.m.</small>
17 <small>China's Southern Paradise Opens</small>	18 <small>Chalk Festival 12:00-5:00 p.m.</small>	19 <small>Imagining Rama's Journey Closes</small>	20 <small>Material Matters Gallery Talk F 6:00 p.m.</small>	21	22 <small>Nature Supernatural Opens</small>	23
24 <small>Collis Lecture F 2:00 p.m.</small>	25 <small>Contemporary Installation Closes</small>	26	27 <small>SuperBlue: Kurt Elling and Charlie Hunter S 7:30-9:00 p.m.</small>	28	29 <small>Soh-Hyun Park Altino: Traditional Korean <i>Sanjo</i> on the Violin 12:00-1:00 p.m.</small>	30

Maharana Fateh Singh crossing a river during the monsoon 1893. Shivalal (Indian, active 1858-93). Opaque watercolor and gold on paper; 82.6 x 158.8 cm. The City Palace Museum, Udaipur. In *A Splendid Land: Paintings from Royal Udaipur*



October at the CMA

D Donor exclusive
M Member exclusive

F Free; ticket required
S Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
		Lunchtime Lecture F 12:00 p.m.	Arooj Aftab, Vijay Iyer, and Shahzad Ismaily: Love in Exile S 7:30–9:00 p.m.		Leadership Circle VIP Preview <i>Degas and the Laundress</i> D F 10:00 a.m.–2:00 p.m.	Member Preview <i>Day Degas and the Laundress</i> M F 10:00 a.m.–5:00 p.m.
8	9	10	11	12	13	14
CMA Travel: Florence and Rome D Departs						
Degas and the Laundress: Women, Work, and Impressionism Opens						
15	16	17	18	19	20	21
		CMA Travel: Florence and Rome D Returns	Material Matters Gallery Talk F 12:00 p.m.			Artist in the Atrium 11:00 a.m.–3:00 p.m.
22	23	24	25	26	27	28
			Le Poème Harmonique S 7:30–9:00 p.m.			
29	30	31				
Love Gardens / Forbidden Fruit Closes	Collection Insights D F 5:30 p.m.					
<p>Visit cma.org/events for details about these exciting happenings!</p>					<p>Statue of Amenemhat III c. 1859–1814 BCE. Egypt, Middle Kingdom, Dynasty 12 (1880–1801 BCE), reign of Amenemhat III. Granodiorite; 51.2 x 19.8 x 18.4 cm. Purchase from the J. H. Wade Fund, 1960.56. In <i>Egyptomania: Fashion's Conflicted Obsession</i></p>	

November at the CMA

D Donor exclusive
M Member exclusive

F Free; ticket required
S Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
Visit cma.org/events for details about these exciting happenings!						
			1	2	3	4
			Omara Portuondo S 7:30–9:00 p.m.	Legacy Society Program and Lunch D F 11:00 a.m.–1:00 p.m.	MIX F S 6:00–10:00 p.m.	International Symposium: Jiangnan—Objects in Focus F 10:00 a.m.–6:00 p.m.
5	6	7	8	9	10	11
Degenfelder Lecture F 2:00 p.m.	Lunchtime Lecture F 12:00 p.m.	Freedom First: Keith LaMar S 7:30–9:00 p.m.			Six Dynasties of Chinese Paintings Opens	
When Salt Was Gold: Yangzhou—City of Riches and Art Closes						
12	13	14	15	16	17	18
			Leadership Circle Cocktails and Conversation D F 5:30–7:30 p.m.	Virtual Symposium: Picturing Women at Work in the 19th Century F 2:00–5:00 p.m.	Virtual Symposium: Picturing Women at Work in the 19th Century F 2:00–5:00 p.m.	Artist in the Atrium 11:00 a.m.–3:00 p.m.
			Material Matters Gallery Talk F 6:00 p.m.			
19	20	21	22	23	24	25
New Narratives: Contemporary Works on Paper Opens						
26	27	28	29	30		
			Edgar Degas: The Artist's Process and the Question of Finish F 6:00 p.m.			
			Leadership Circle Reception Edgar Degas: The Artist's Process and the Question of Finish D 7:00 p.m.			
			The Means to an End... A Shadow Drama in Five Acts: The Hunt 1995. Kara Walker (American, b. 1969), Landfall Press. Etching and aquatint; sheet: 88.8 x 60 cm. John L. Severance Fund, 1999.93.b. © Kara Walker. In <i>New Narratives: Contemporary Works on Paper</i>			
						

A Fully Endowed Suite

Generous donors ensure support of all Asian art curators

FAR RIGHT

Korea Foundation

president Kim

Ki-hwan (right) with CMA director William M. Griswold and CMA members on the director-led trip to South Korea

The CMA's celebrated collection of Asian art, which includes significant works of art from India, the Himalayas, Southeast Asia, Japan, Korea, the Islamic lands, and China, inspires Cleveland and worldwide audiences every day. The collection continues to grow in global importance with the addition of contemporary and historical Asian art holdings and through the dedicated work of the museum's curators of Japanese, Korean, Chinese, and Indian and Southeast Asian art.

Now, the CMA celebrates a historic moment for the Asian art collection. After transformational gifts from Janice Hammond and Edward Hemmelgarn and the Korea Foundation—building on the currently endowed curatorial roles within Indian and Southeast Asian art and Chinese art—we are proud to announce the establishment of a fully endowed suite of Asian art curators. About this fully endowed suite, Heather Lemonedes Brown, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator, says: “The generosity of Janice Hammond and Edward Hemmelgarn—who provided the funds to endow the position of the curator of Japanese art—and the Korea Foundation—who provided a grant that made it possible to endow the position of the curator of Korean art—makes a tremendous impact upon the Cleveland Museum of Art today and for generations into the future.”

Hammond and Hemmelgarn have been dedicated members and enthusiastic supporters of the CMA for over 30 years. In addition to



their philanthropic giving, they offer leadership and guidance through their roles as trustee (Hemmelgarn) and Womens Council member (Hammond). Both of their steadfast commitments to the CMA have helped the museum achieve many of its most important initiatives. Their recent gift to endow the curator of Japanese art underscores their profound and lasting contributions to the CMA.

The Korea Foundation has been a generous supporter of the CMA since 2009, with the establishment of the Korea Foundation Gallery, which beautifully displays the museum's collection of Korean art. The Korea Foundation's commitment to advancing the work of the curator of Korean art further solidifies their meaningful partnership with the CMA.

Brown continues: “The extraordinary philanthropic gifts of Hammond and Hemmelgarn and the Korea Foundation ensure that the CMA will always be able to employ the most accomplished curators in these newly endowed areas who will curate special exhibitions and publish research on Japanese and Korean art, recommend new acquisitions in their areas of expertise, and deepen our understanding and appreciation of Japanese and Korean art and culture from the ancient period until today. The CMA is celebrated for the quality of its collections of Asian art, and we are committed to adding to our collections of Korean and Japanese art and to enhancing our visitors' understanding of the artistic histories and legacies of these cultures.”



Janice Hammond and Edward Hemmelgarn

Fellowship through Art

Director-led travel to South Korea

Sooa McCormick

Korea Foundation Curator of Korean Art

Allison Tillinger

Associate Director of Leadership and Annual Giving

This past April, as light- and dark-pink azalea blooms covered Seoul, 19 trustees and Leadership Circle members, accompanied by CMA director and president William M. Griswold and Korea Foundation Curator of Korean Art, Sooa McCormick, enjoyed a 10-day journey immersed in historical and contemporary Korean art and culture.

In Seoul, the group visited important historical sites, including the two best-preserved royal palaces of the Joseon dynasty (1392–1910) built on neo-Confucian aesthetics: Changdeokgung Palace, known for its intimate garden, and Gyeongbokgung Palace, for its architectural grandeur. The group also visited the National Museum of Korea, with its elegantly presented collection of Korean art spanning prehistoric to early modern periods. While participants were impressed with the savvy implementation of digital immersive technologies in showcasing historical works of art, the recently installed Room of Quiet Contemplation, where two

pensive bodhisattva statues are on display, provided the group with meditative experiences, as if stepping into a solitary Buddhist monastery.

The tour also included a visit to two prominent private museums in Seoul: the Leeum, Samsung Museum of Art and the Amorepacific Museum. At the Leeum, our participants enjoyed the stunning exhibition *Joseon White Porcelain: Paragon of Virtue*, where several ceramic masterworks of the Joseon dynasty made a rare public appearance. At the Amorepacific Museum, they encountered a wide spectrum of Korean folding screens. Additionally, many of our participants enjoyed both museums' captivating architectural spaces designed by world-renowned architects: Mario Botta, Jean Nouvel, Rem Koolhaas, and David Chipperfield.

Perhaps the most unique element of the director's trip to South Korea was the opportunity to meet and converse with leading contemporary

CMA trip participants

outside the Leeum,
Samsung Museum of Art



Multimedia artist Kim Jong-ku in his studio



artists. At Kim Jong-ku's studio located at the foot of Inwangsan mountain, the multimedia artist welcomed the group not only with his quintessential paintings in steel powder but also with freshly baked rice bread and traditional Korean wine called *makgeolli*, like a ceremony to bless our group's time there.



ABOVE LEFT
Ceramic masterworks
featured in *Joseon White Porcelain: Paragon of Virtue* at the Leeum, Samsung Museum of Art



ABOVE RIGHT
Two pensive bodhisattva statues
in the Room of Quiet Contemplation at the National Museum of Korea

Rounding out the Seoul itinerary were visits to important contemporary art galleries, including Gallery Hyundai, the longest-running contemporary art gallery in Korea, as well as Kukje Gallery, where participants were greeted with both a private viewing and an Italian-Japanese lunch. Many of the members discovered how Korean contemporary art is extremely global yet at the same time echoes traditional Korean aesthetics. The group then had an intimate viewing of gallery CEO Mrs. Lee Hyun-sook's elegantly curated art collection at her home.

Group members at the UNESCO World Heritage Site of the Bulguksa Temple

After these art-packed days in Seoul, the group traveled to Gyeongju, a city that served as the capital of the Unified Silla Kingdom (668–935), boasting a population of about a million people during the height of Silla power between the 600s and 800s. On the first day, the group visited the colossal tombs in Tumuli Park and Cheomseongdae, the oldest surviving astronomical observatory in East Asia. On the same afternoon, the group witnessed splendid remnants of the glorious Silla Kingdom, including gold crowns, Buddhist artifacts, stone sculptures, and stunning metal works, at the Gyeongju National Museum. On the second day, they toured the UNESCO World Heritage Site of the Bulguksa Temple, Seokguram Grotto, a manmade stone Buddhist cave-temple where a magnificent, seated Buddha statue rests at the foot of Tohamsan mountain, as well as a Bunhwangsa Temple site where another National Treasure—an early seventh-century pagoda made of black andesite—stands alone reminiscing its golden days. In the afternoon, the group met ink painter Park Dae Sung at the Solgeo Art Museum and learned about his ink paintings, from intimate calligraphy to monumental landscape works.

On the final day back in Seoul, the group celebrated a successful and safe adventure at the PKM gallery. Several special guests joined that festive dinner, including Ki-hwan Kim, president of the Korea Foundation; professor Nam-won Jang, president of the Art History Association of Korea; and Robert Post, minister-counselor for public diplomacy from the US embassy.

The museum is thrilled to once again offer international travel opportunities to its members. Priority registration for future trips begins at the \$10,000 Leadership Circle Collector level. For more information, please contact Allison Tillinger, associate director of leadership and annual giving at atillinger@clevelandart.org or 216-707-6832.



Welcome, Ada de Wit

The museum's new curator of decorative art



PHOTO COURTESY OF ADA DE WIT

OPPOSITE
Covered Tureen on
Stand (Pot-à-oille)

1735–38. Juste-Aurèle Meissonnier (French, 1695–1750), Pierre-François Bonnестрен (French), and Henry Adnet (French, d. 1745). Silver; 36.9 x 38.4 x 31.8 cm. Leonard C. Hanna Jr. Fund, 1977.182

This August, the CMA welcomed its new curator of decorative art, Ada de Wit. Previously the curator of works of art and sculpture at the Wallace Collection in London, de Wit now brings her wealth of knowledge to the CMA.

Studying art history in Poland, de Wit initially focused on European painting and architecture, but thanks to an inspirational professor became interested in decorative art. She found its very nature appealing: such works exist not only as beautiful objects but also as functional pieces that people can live with, use, and handle. She dedicated her first MA thesis to the field, gradually increasing the scope of periods, countries, and materials she studied. Soon after graduating, de Wit found a unique MA course in England on 18th-century French and British decorative art and historical interiors. This second MA helped her to

secure a curatorial job at the Wallace Collection in London, which is renowned for its 18th-century French furniture and ceramics.

De Wit brings two main areas of specialty to her role at the CMA: wood and precious metals. Her first MA thesis was on 19th-century silver from her home city, Wrocław (German Breslau before World War II), which used to be an important center of silversmithing. While working at the Wallace, she completed her PhD studies on 17th-century carved-wood decoration in the Netherlands and Britain. This required studying interiors of royal palaces, country houses, and churches, along with ship carving. At the Wallace, she also researched Asante gold (from current-day Ghana) and Chinese gold from the Qianlong period that involved technical analyses at the Goldsmiths' Company Assay Office in London.

To gain a more practical knowledge of precious metals, de Wit completed a short silversmithing course, allowing her to appreciate precious metal items from new perspectives. Fascinated by the silver hallmarking system wherein items are stamped with tiny marks that often reveal the maker, the year, and the place where they were made, de Wit shared that “reading them is like doing detective work and I’ve always enjoyed that.”

On coming to the CMA, de Wit expressed several areas of excitement about her move: “The fact that the museum has one of the largest endowments of any art museum in the US is very attractive because in practice it means that more can be done in terms of research, acquisitions, and programming. The CMA’s collection of decorative art is of international importance; the star piece for me is the silver tureen designed by Juste-Aurèle Meissonnier. It is thrilling that now I will look after it!”

De Wit hopes to make the collection at the CMA more visible and accessible for visitors and scholars, and to establish regular international collaboration: “At the local level, I would like to make Clevelanders more aware of the treasures the CMA has and boost their sense of pride in their hometown museum. But the first step for me will be to learn about the collection, the CMA, and the Cleveland cultural scene, and I am very excited about the future.”



Transformer Station Joins the CMA

With thanks to the Bidwells

Hingetown's Transformer Station has officially joined the CMA as a satellite location dedicated to contemporary art. This acquisition came after 10 years of a successful working partnership with art collectors Fred and Laura Bidwell, the founders of Transformer Station. Since 2013, the CMA and the Bidwells have partnered on critically acclaimed exhibitions such as *New Histories, New Futures* and FRONT International: Cleveland Triennial for Contemporary Art, to offer fresh, engaging programming outside of University Circle.

History of the Space

Built by Cleveland's one-time private transit provider the Cleveland Railway Company, Transformer Station's original building is one of 16 substations that managed Cleveland's public transit in the ear-



Transformer Station's original façade was built in 1924. The Bidwells added a modern addition in 2011 but retained the original grandeur of the railway building.

ly 20th century. The original façade of the building was constructed in 1924; this facility converted power for the Detroit Avenue streetcar line, an active corridor on the west side that carried 19 million riders during its peak years.

The original building was used as a transformer station by the railway company until 1949, when the City of Cleveland offered it for auction. From the early 1980s until 2010, it housed an artist's foundry. Upon its purchase by Fred and Laura Bidwell in 2011, it underwent renovations and a contemporary addition was added—all the while ensuring that the original space, masonry, and ironwork were restored and maintained with historical integrity.

The Generosity of Donors

Longtime patrons of the arts in Akron and Cleveland, the Bidwells felt compelled to buy the old transformer building after decades of amassing a significant, privately owned photography collection. Upon purchasing the building, they started planning programming that would engage and transform the west side of Cleveland and quickly partnered with the CMA to do so on a larger scale. The last decade has proven beneficial for the community in Hingetown and has allowed the CMA to present new and experimental contemporary art projects in a dedicated space.

Vibrant Programming

The CMA ownership of Transformer Station kicked off with the opening of the exhibition *Blow* by Japanese artist Tabaimo in July. *Blow* is a four-channel, immersive video installation that blurs the line between fantasy and reality, combining digital animation with traditional Japanese symbolism to present a layered art experience, meant to be witnessed both cognitively and sensorially. This show runs through February 3, 2024.

The CMA plans to utilize Transformer Station as a hub to present the work of emerging artists, share time-based media, host live music performances, and create dynamic social experiences. The CMA is grateful for the collaboration and generosity of the Bidwells in allowing us to advance our mission to provide transformative experiences through art, for the benefit of all the people forever.

Installation View *New Histories, New Futures*



The New CMA Website

Transforming the online experience for all

Jane Alexander

Chief Digital Information Officer

Get ready for something new! The Cleveland Museum of Art is about to unveil its updated website, carefully crafted to provide an exceptional digital experience akin to our physical spaces. The CMA's in-house development team has collaborated with multiple partners, including the open-source front-end website development firm Mediаcurrent and Jeff Schuler of Web Substrate, to create a unified platform that seamlessly integrates information, events, art, membership, ticketing, the store, games, and more ways to connect with the CMA.

The website team has pored over each pixel to transform the platform with a thoughtfully designed interface, easy navigation, and powerful search capabilities to enhance the user experience, allowing you to find what you need and surface exciting discoveries you may have not even known you were looking for. A component-driven design allows flexibility to grow with the museum. Behind the scenes, enhancements and upgrades to back-end systems that power the site will vastly improve performance, ensuring longevity and putting building blocks in place for future features, as well as exciting experiments with emerging technologies. Here a few new features we're excited to highlight.

Inclusive Design and Ease

A key pillar of the CMA's new site is making the experience of the museum online intuitive and accessible for all. This extends beyond the design to ensure that every page and feature is fully perceivable and operable for multiple modalities while maintaining robust functionality. We've partnered with accessibility experts Prime Access Consulting with the aim to surpass current stan-

Never miss a happening
at the museum with the website's "What's On" event and exhibition listings.

What's On



Special exhibition
China's Southern Paradise:
Treasures from the Lower
Yangtze Delta
Sep 10, 2023–Jan 7, 2024
403 Special Exhibition Hall



Special event
MIX: Bourbon Street Parade
Aug 4, 2023
Atrium



Special event
Chalk Festival
Sep 16 and Sep 17, 2023
Fine Arts Garden



Tour
Daily Guided Tours
Daily
Atrium

dards and lead in best practice. Moreover, regardless of a user's ability or mode of exploring the site, our design focuses on effortless navigation, simplifying your experience and making it easy to find what you're looking for.

The site's main navigation features three primary pathways: "Visit," "What's On," and "Art." **Visit** is your gateway to all three of our locations: the museum, the Community Arts Center, and Transformer Station. Discover comprehensive information on hours, directions, parking, special fees, accessibility options, and even the café menu to plan your visit seamlessly.

What's On allows you to stay aware of every exciting happening, ensuring that you never miss an event. Browse areas of interest, locations, and dates, and stay informed about details like ticket releases and open registrations. Prominent event notifications keep you informed about highlights, including member-exclusive events, facilitating connections between like-minded art enthusiasts.

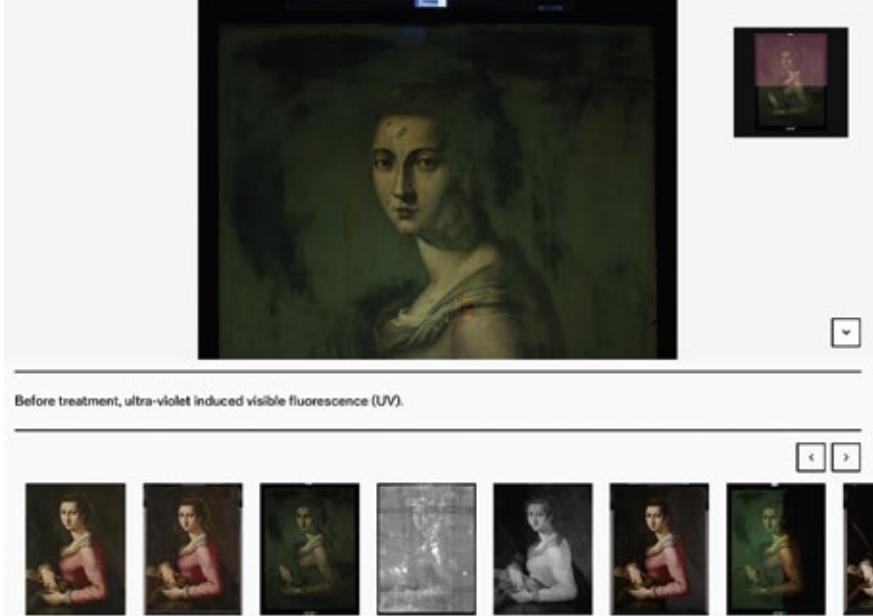
Under **Art**, you'll find our vast collection brought to life. Here, you can explore every object in our collection accompanied by high-resolution 3-D images, scholarly information, videos, captivating blog articles, and innovative online AI tool sets and games utilizing the open access collection.

Updated Member Dashboard and Ticket Transactions

Our new member portal streamlines transactions, allowing you to purchase a membership and snag exhibition tickets in one go. By logging in, you can always have access to all of your past transactions as well as your upcoming tickets. It also suggests related events, including talks and membership parties. Joining the CMA has never been easier than with these options. We're also introducing monthly payment plans for select membership levels, providing flexibility in payment. Renewing your membership is a breeze with new autorenew options for both first-time and existing memberships.

Art

Already renowned for its exceptional functionality and artwork records, Collection Online has been



ABOVE LEFT

Collection Online now includes conservation content, such as this before-treatment image of *Portrait of a Woman as Saint Catherine* (1916.825) taken with ultraviolet-induced visible fluorescence photography (UVIF) showing a pale green fluorescence emitted by older varnish layers.

ABOVE RIGHT

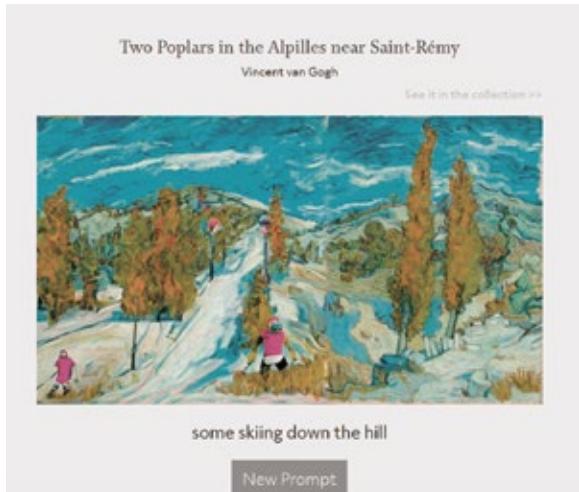
AI imagines the scene beyond this Vincent van Gogh painting to include a ski slope, based on a user prompt.

significantly upgraded to offer even more information from our collection databases. The entry point for scholars and art enthusiasts alike, Collection Online creates access to the CMA's entire collection. You can still enjoy its current offerings: advanced search options, detailed artwork pages, high-resolution imagery, 3-D models and animations, and downloadable metadata and images for open access artworks. The redesigned website additionally introduces a comprehensive collection API integration that automatically updates information from the collection and image databases, exhibition records, and conservation images and content. Our AI search capabilities provide exciting new ways to discover art, suggesting similar objects united by composition, content, or color.

We are really excited about adding more transparency and insights into the history and materiality of selected artworks through conservation content and images. Finally, we've integrated the collection with select items in our store, allowing you to extend your appreciation beyond the museum spaces. If you fall in love with a painting by Monet, you can easily add a scarf featuring its print to your cart. Similarly, if you're captivated by an artwork in an exhibition, you can purchase its associated publication for a scholarly deep dive that doubles as a beautiful coffee table book.

ArtLens

Prepare to experience ArtLens innovation online! Our website will host a suite of creative experiments that provide novel ways to engage with our collection. The award-winning ArtLens AI, where you can upload an image of your own to find one from our collection that matches in some way, continues to be available. Moreover, new AI experiments are featured, such as the online interactive that extends



an artwork beyond its frame with any new imagery of which a user can dream, simply by entering a text prompt. This AI experiment is similar to the DALL-E Outpainting feature from OpenAI, the company known for ChatGPT. The CMA's version, created in collaboration with Design I/O, known for ArtLens Studio, will use an open-source tool and leverage works in the open-access collection for a treatment unique to the CMA.

Future Features

Following the launch this fall, our website will continue to evolve, offering dynamic and interactive resources for further exploration:

- A multifunctional book viewer for browsing manuscripts or sketchbooks with smart behavior to account for the various binding styles and reading directions of volumes in the CMA's collection
- Articles with embedded interactive content and motion, allowing for deeper exploration of topics like artwork details, conservation, and object history through videos, animations, 3-D models, and more
- Upgrades to ArtLens online featuring innovative ways to explore and interact with art
- Further integrations and updates to the online museum store

With a strong focus on accessibility, innovation, and engagement, we're determined to provide you with an unparalleled opportunity to explore, connect, and appreciate art and all the museum has to offer. We can't contain our excitement to unveil our new online home and invite you to be a part of this remarkable journey. Stay tuned for the grand reveal!

Fall Season's High Notes

Jazz, classical, and global music take center stage

Gabe Pollack

Director of Performing Arts

This fall, the performing arts department presents a stunning array of artists from around the world and close to home, from traditions far and wide with ideas old and new. As we anticipate our gallery concert series and lunchtime concert series later this fall, here, we highlight featured performances.



SuperBlue

PHOTO COURTESY OF KURT ELLING

SuperBlue: Kurt Elling and Charlie Hunter

Wednesday, September 27, 2023

7:30–9:00 p.m.

Gartner Auditorium

\$38/\$46/\$53 members; \$43/\$52/\$59 nonmembers

Grammy winner Kurt Elling is today's preeminent male jazz vocalist, renowned worldwide for his unparalleled virtuosity and flair for trailblazing artistic exploration. From his reinvention of timeless standards to his original songcraft, the Chicago-based musician exercises his talents across a panoply of musical approaches, emblazoning each with imagination, insight, and emotional intelligence. SuperBlue is a collaboration with producer/guitarist Charlie Hunter and the multi-instrumentalist duo of drummer Corey Fonville and bassist-keyboardist DJ Harrison for a kaleidoscopic collection of new songs, surprising covers, and dynamic reinventions.

Soh-Hyun Park Altino: Traditional Korean *Sanjo* on the Violin

Friday, September 29, 2023

12:00–1:00 p.m.

Carolyn and Jack Lampl Jr. Family Recital Hall

FREE

Coinciding with *Material and Immaterial in Korean Modern and Contemporary Art*, please join us for a free lunchtime lecture and concert as Soh-Hyun Park Altino, associate professor of music at Wheaton College in Illinois, discusses and performs the world premiere of the violin version of *The Long Sanjo*. *Sanjo* is a genre of Korean traditional folk music composed for a solo melodic instrument, such as the zither (*kayagum*) or flute (*taegüm*), accompanied by the *changgu*, an hourglass-shaped drum.

Arooj Aftab, Vijay Iyer, and Shahzad Ismaily: Love in Exile

Wednesday, October 4, 2023

7:30–9:00 p.m.

Gartner Auditorium

\$45/\$55/\$62

The CMA partners with the Grog Shop to present this concert. This trio of innovative composers and music makers of today creates lush, haunting soundscapes of meditation and yearning, weaving bass, piano, and vocals into a unified sound. The artists' accolades are substantial: Vocalist Arooj Aftab, the first Pakistani to win a Grammy Award, wows audiences worldwide with her mesmerizing live shows and otherworldly voice; MacArthur "genius" and Grammy-nominee Vijay Iyer is one of today's most influential pianists; and multi-instrumentalist Shahzad Ismaily's sensitivity and



© EBRU VILDIZ

Love in Exile

technical acumen have made him a legend among musicians like the late Lou Reed, for whom he was a session player.

Le Poème Harmonique

Wednesday, October 25, 2023

7:30–9:00 p.m.

Gartner Auditorium

\$30/\$35/\$40 members; \$33/\$39/\$45 nonmembers

Le Poème Harmonique brings together musicians devoted to interpreting 17th- and 18th-century music. The ensemble's inventive and demanding programs exemplify its approach to baroque repertoires and its in-depth work on vocal and



Le Poème Harmonique

instrumental textures. The ensemble performs “Music for a Young King,” a journey of popular and royal music from before Louis XIV moved the court to Versailles, with excerpts from the first operas in France, drinking songs, and popular tunes hummed through Paris. French mezzo Eva Zaïcik is featured.

Omara Portuondo

Wednesday, November 1, 2023

7:30–9:00 p.m.

Gartner Auditorium

\$38/\$46/\$53 members; \$43/\$52/\$59 nonmembers

Omara Portuondo is one of Cuba’s all-time greatest vocalists. She began at the Cabaret Tropicana in Havana in 1950, and in the 1950s backed Nat King Cole. In the 1960s, she was Cuba’s top performer of *filin* singing. Omara won a Latin Grammy Award for Best Contemporary Tropical Album and a Latin Grammy Lifetime Achievement Award in 2009. She received three Grammy nominations in 2019, and in 2021 was awarded a Gold Medal for Merit in Fine Arts by the Spanish Ministry of Culture and Sport. For her lifelong contribution to Cuban music and culture, she won the prestigious 2021 Songlines World Pioneer Award.

Freedom First: Keith LaMar

Wednesday, November 8, 2023

7:30–9:00 p.m.

Gartner Auditorium

\$22 members; \$25 nonmembers

Cleveland-born poet, writer, and activist Keith LaMar tours through Europe, the US, and Chile performing his first album, *Freedom First . . .* from his cell at the Ohio State Penitentiary, where he has spent 30 years in solitary confinement on death row for a crime he testifies he did not commit. His debut is a collaboration between international jazz musicians playing new compositions and standards and LaMar, who recites poetry live via phone and video. Jazz has kept

LaMar from losing his mind in prison. And jazz has connected him to an ever-growing group of supporters who, through music, advocate for him to be granted a new trial to prove his innocence before his scheduled execution by the State of Ohio.



Accent

Save the date!

Accent

Friday, December 8, 2023

7:30–9:00 p.m.

Gartner Auditorium

\$30/\$35/\$40 members; \$33/\$39/\$45 nonmembers

Accent: six singers, five countries, one vocal a capella supergroup. Accent’s singular blend, lush sound, and creative arrangements are embellished by their deep and innate musicality.

Apollo’s Fire

Sundays, December 10 and 17, 2023

4:00 p.m.

Gartner Auditorium

\$10/\$30/\$43/\$56/\$72/\$80

Irish singer Fiona Gillespie joins internationally acclaimed Grammy-winning ensemble Apollo’s Fire for “Wassail! An Irish-Appalachian Christmas,” with fiddlers, a medieval harp, a hammered dulcimer, and bagpipes in this communal celebration of American immigrant experience.



Freedom First: Keith Lamar

© GENNA MARTZ

Marc and Elizabeth Wilson

The Cleveland Museum of Art receives generous support from its donors, making it possible for the museum to build on its legacy of excellence, continue its audience-centered approach, and fulfill its mission of creating transformative experiences through art, for the benefit of all the people forever. Recently, this tremendous donor support was exemplified by Marc and Elizabeth Wilson, who have announced their transformational gift to the museum. The Wilsons have very generously promised a \$10 million gift from their estate to establish the

Marc F. and Elizabeth F. Wilson Fund for the Acquisition of Works of Art at the CMA.

Marc grew up in Berea, Ohio, and graduated from Berea High School (now Berea-Midpark High School); he went on to earn his undergraduate and graduate degrees from Yale University, where his later studies in East Asian art history and Chinese helped prepare him for a museum career in those fields. The critical impetus for this career was ignited by a year at the CMA in art history courses, among

which a yearlong course in Asian art taught by renowned CMA director Sherman Lee (1958–82) sealed Marc's lifelong love of Asian art. After two years as an employee of the National Palace Museum in Taiwan, Marc accepted an offer for a curatorial position in Chinese art at Kansas City's Nelson-Atkins Museum of Art. Thus began his distinguished career as an art historian, curator, and later the museum's director (1982–2010), which coincided with one of the most dynamic periods of that museum's history.

Elizabeth grew up in Berkley, California, as the daughter of a European émigré family with a tradition of supporting modern German painters and designers. From studying decorative art at the University of California, Berkeley, she

enrolled in Berkeley's doctoral program in Chinese and Japanese art history. A natural teacher, she spent years in the University of California system teaching before taking up a teaching post at the University of Denver, where she could concentrate on her specialty, painting of the Song dynasty (906–1279). After she and Marc married, a latent entrepreneurial bent led her to found Asiatica in Kansas City in 1977, which morphed from dealing in Asian antiques to designing, manufacturing, and marketing high-style clothes using Japanese fabrics new and old for women inspired by Japanese aesthetics. She continues traveling to Japan frequently, as she has for nearly 50 years.

The Wilsons live with works of art and objects of aesthetic interest in a contemporary house with a design that bespeaks their love of architecture, especially of old Italian hill towns and Japanese temples and gardens. They do not consider themselves collectors. Rather, they prefer to think of themselves as pursuing the expressive power found in great works of art from all cultures, which can enrich the lives of all who experience the works. Marc describes this power of art as "the concrete embodiment of a great moment of expressive achievement by another human being that represents a culture at a particular time." It is this belief—that works of art of the highest quality illuminate the brighter side of human civilizations—that inspires the Wilsons to direct their munificent gift towards the acquisition of great works of art by the CMA. Their fund will give flexibility to the director of the CMA to purchase and acquire a wide range of significant artworks. The Wilsons intend the income from their endowment to either add to other funding or to be used on its own to continue building the CMA's collection in perpetuity.

Marc and Elizabeth's extraordinary generosity will have a permanent and lasting impact on the CMA and worldwide audiences for generations to come. Their gift will ensure a broad range of acquisitions, furthering the inclusiveness of the CMA—with significant works of art representing people and cultures from around the world. The Wilsons shared their outlook for the museum: "We have confidence in the future of the CMA."



PHOTO COURTESY OF MARC AND ELIZABETH WILSON



Bowl with Fishes Motif

1959. Ishiguro Munemaro
(Japanese, 1893–1968).

Glazed stoneware;

7.1 x 31 cm. Nancy F.
and Joseph P. Keithley
Collection Gift, 2020.194

History and Hauntings

Spooky tales of the 1916 building galleries

Leslie Cade

Director of Ingalls Library
and Museum Archives



The Asian gallery 1977

PHOTO COURTESY OF THE CLEVELAND MUSEUM OF ART, INGALLS LIBRARY AND MUSEUM ARCHIVES

The CMA, with ghostly sightings and unusual disturbances, has been called one of the most haunted museums in America. Are these events embedded in our history? Sightings are usually associated with spirits who attach themselves to objects or locations due to a strong emotional bond or a tragic demise, and in the museum's case, both may be true. The land on which the museum sits was reserved by Jeptha Homer Wade (grandfather of our founder) for an educational institute devoted to the study of spiritualism following the untimely death of his son, Randall Palmer Wade. More than one tragic death has occurred on museum grounds, the first of which was a construction worker on the 1916 building who was killed by a live wire. This, and the age of the building, may explain why most paranormal activity is reported here.

Two spaces in particular have a reputation for unexplained phenomena. The French and German decorative art gallery (216) is so haunted that museum staff have hesitated to work there. They have also reported that visiting children become upset at the sight of ghosts. Who are these specters? *A Boy in a Red-Lined Cloak* (1942.49) has been seen on numerous occasions darting between exhibit cases, and Jean-Gabriel du Theil (1964.89) has appeared in front of his portrait then suddenly vanished back into it. A former watchperson claimed that odd things would happen during his rounds, but he would not talk of the details. When asked to elaborate, he would only shrug and say, "We have an understanding now." The *Wall Mirror* (1953.153) is known for reflecting both visitors and specters appearing over their shoulders.

At the other end of the 1916 building, the Leigh and Mary Carter Gallery (204) was originally the Holden Gallery, designed to exhibit Italian pre-Raphaelite paintings donated to the museum by Mrs. Liberty Holden in 1916. I suspect this is the area where the 1916 construction worker died because staff report that their flashlights malfunction when they enter the room, then resume working when they leave. During the most recent museum renovation, contractors independently reported the same thing; lights on their hard hats went out when they entered the area and resumed working when they left. Activity in this room may also be because it has been dismantled, its former opulence erased. In one instance, a staff member reported that a woman in yellow passed behind them. Knowing there was no exit in the direction the woman was going, the staff member followed her to tell her so, only to have her disappear. Other staff have reported seeing a shadowy figure in the gallery. Could it be Mrs. Holden, haunting her former gallery? Also recently, on more than one occasion, alarms have been triggered by shadowy figures in the armor court after hours.

On the first floor, what are now the medieval galleries (106–11) were originally offices, lavatories, and study rooms off a long east-west corridor. The director's office and boardroom were located

there. Staff have reported seeing a man wearing a tweed jacket walking through the area with a folder under his arm. He was identified through archival images as director William Milliken who passed away in 1978. Staff have also been locked in the ladies' room in this area, which has a reputation for unexpected flushing when no one is in the stalls. The museum's original auditorium occupied two stories with its entrance where the Egyptian gallery (107) is now located. The space was remodeled for the Asian galleries in the 1970s. Previously, people reported foul smells that could not be identified, nor a cause found. During the renovation project, the same occurrence of foul smells was reported and made one contractor so uneasy that they quit the job.

My own personal ghost story begins with a dream. I woke on the morning of July 10, 2008, having had a vivid dream of attending the funeral of a white-haired man. I knew the man was not my father but could not identify him. The dream bothered me all the way to work. The staff found out later that director Sherman Lee had passed away the day before. I knew immediately that I had dreamt of Dr. Lee. And then the power went out. The entire campus was thrust into darkness, and the staff was dismissed. I believe it was the museum paying homage to our great director.

BELOW LEFT
The museum's auditorium 1916

BELOW RIGHT
The Holden Gallery 1916



PHOTO COURTESY OF THE CLEVELAND MUSEUM OF ART INGALLS LIBRARY AND MUSEUM ARCHIVES



PHOTO COURTESY OF THE CLEVELAND MUSEUM OF ART INGALLS LIBRARY AND MUSEUM ARCHIVES

Dazzling Nights with the CMA

Donors, members, and guests enjoyed the best that the CMA has to offer at several events this past spring and summer. Donors celebrated a spectacular year of support and astounding new acquisitions with director William M. Griswold at the annual Director's Dinner on June 15 amid a tropical oasis in the Ames Family Atrium.



PHOTO: KAMRON KHAN

Charna Sherman; Josie Anderson, Leadership Circle member; Sabrina Inkley, and Rebecca Carmi, Leadership Circle member



PHOTO: MCKINLEY WILEY

Darrell Fields and Helen Forbes Fields, CMA trustee



PHOTO: KAMRON KHAN

Joao Gouveia and Charlotte Gouveia, Column & Stripe president



PHOTO: KAMRON KHAN

Eric Nilson and Jeffrey Mostade, Leadership Circle members and CMA Fund for Exhibition supporters



PHOTO: KAMRON KHAN

Director's Portfolio supporters William Litzler, CMA trustee, and Joyce Litzler

Members and guests marked the longest day of the year with an energetic VIP hour to kick off the annual Solstice party on June 24.



Dieter Kaesgen, CMA trustee, and guests



A member guest; Helen Jones-Toms; Henry Ott-Hansen, CMA Fund for Exhibitions supporter; and Sarah Ott-Hansen, Leadership Circle member

Donors and members also had a wonderful time mingling with the CMA in Palm Beach at various dinners and cocktail parties earlier this spring. Please share your Florida address with us at membership@clevelandart.org to be invited to future CMA events in Florida.



Flo Goodman and Brenda Brown



Marshall Brown and Ann Bailey



Richard Avedon's Centenary

Iconic beekeeper portrait now on view

Barbara Tannenbaum

Curator of Photography,
Chair of Prints, Drawings,
and Photographs

ON VIEW

Ronald Fischer, beekeeper

Through October 15, 2023
Betty and Max Ratner
Gallery | Gallery 224A

Celebrated fashion and portrait photographer Richard Avedon was born just over 100 years ago on May 15, 1923. Museums and galleries around the country, including the Cleveland Museum of Art, are commemorating the centenary of his birth this summer and fall by showing his art. A masterpiece by Avedon from the museum's collection, *In the American West: Ronald Fischer, beekeeper, Davis, California, May 9, 1981*, is installed in gallery 224A and will remain on view there through October 15, 2023.

Avedon produced this startling portrait as part of a commission from the Amon Carter Museum in Fort Worth to photograph the American West. Each summer for six years, he traveled the West seeking ordinary working people who were "surprising—heartbreaking—or beautiful in a terrifying way."

Avedon had the idea of photographing a person seen "through haze of bees" and even made a quick sketch of the composition on yellow, lined paper. To find the right sitter, he put a notice in a beekeepers' magazine soliciting snapshots of people willing to be photographed with bees on their body. From the submissions, he selected an Illinois beekeeper, Ronald Fischer.

Avedon once said, "All photographs are accurate. None of them is the truth." He photographed the Midwesterner at a tomato farm in Davis, California. Dr. Norman Gary, a noted entomologist

and consultant for the film and television industry on bee-related projects, brought 120,000 bees. Onto Fischer's chest, he rubbed pheromone from the hive's queen bee along with a plant extract similar to peppermint; these attracted the insects and lessened their desire to sting. Avedon exposed 121 sheets of 8-by-10-inch film over two days. In the end, he chose as the final work this image, in which the beekeeper "removes himself in a Buddhist way" and is calm and at home with the insects. For Fischer, who was a beekeeper, being photographed may have been scarier than hosting the bees.

**"All photographs
are accurate.
None of them
is the truth."**

All the sitters in the American West series were posed in the same setting: outdoors against a large white sheet of seamless paper that eliminated any specificity of time or location. Jake Skeets, a Navajo poet whose brother was photographed for the series, writes about Avedon's purposeful erasure of the actual background as situating

the American West in an infinite space, both past and present. Our only gesture of time is a face, a stare, a posture, the human body, all beautiful and true. Time is not an experiential element in Avedon's work. Time is emotive. Time is physical. We can trace time along the photographs themselves. There is no history. There is no destiny. There is only story.¹

In the American West: Ronald Fischer, beekeeper, Davis, California, May 9, 1981

1981 1981, printed 1985.
Richard Avedon (American,
1923–2004). Gelatin silver
print; 143.1 x 114.5 cm.
Leonard C. Hanna Jr. Fund,
2005.143. © The Richard
Avedon Foundation

1. Jake Skeets, "Everywhere Light," *Gagosian Quarterly*, Summer 2023, <https://gagosian.com/quarterly/2023/05/25/essay-everywhere-light/>.

Member Benefits

Special Previews

CMA members and donors get a first look at special exhibitions during Member Preview Days and VIP Previews!

Guest-Ticket Discount

All members can purchase special exhibition tickets for their guests at 50% off. Members who annually give \$250 or more annually receive free guest tickets to special exhibitions. The number of tickets varies by membership level. View level-specific benefits at cma.org/membership.

Everyday Discounts

Store: 15%

Dining: 10%

Parking: Half-price flat-rate parking*

Members also receive discounts on the performing arts series and on studio classes for children or adults.

*Every Tuesday, senior members (65+) can park in the garage for a deeply discounted fee of \$2 and receive a free coffee in Provenance Café by showing a valid membership card.

Affinity Groups

Members who annually give \$250 or more can join a group of their choice for free! Affinity groups offer opportunities for deeper engagement with the museum's collection through special tours and lectures with curators, as well as unique opportunities to visit local venues such as private collections and artist studios. Each group has a distinct identity with programs designed especially for its members.

Questions? Contact Us!

For questions regarding your current membership, call the ticket center at 216-421-7350, email us at membership@clevelandart.org, or scan the QR code to visit cma.org/membership.

Upcoming events for members and donors can be found on the calendar on pages 16-18.





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New on View

Betty and Max Ratner Gallery |
Gallery 224A

Rose B. Simpson's striking sculpture *Heights III* is the first contemporary Native American sculpture to join the CMA's collection. This self-portrait of the artist holding her daughter features the "bridges" between their heads recalling the artist's concern with passing along foundational Indigenous traditions to her child as she grows up. The standing-mother-and-child subject is one of Simpson's most iconic sculptural motifs. The black clay she uses here references traditional Pueblo black pottery, but in updated form. As is typical of the artist's works, this exquisitely formed sculpture shows traces of molding all over the surface. The arms of the figures are missing, replaced instead with handles, symbolizing their likeness to double-handled ceramic vessels.

Heights III 2022. Rose B. Simpson (Santa Clara Pueblo, b. 1983). Clay, steel, twine, grout, and beads from bone, wood, lava, trade glass, pyrite, and stone; 160 x 44.5 x 43.2 cm. Severance and Greta Millikin Trust, 2023.49.
© Rose B. Simpson. Courtesy of Jessica Silverman, San Francisco, and Jack Shainman Gallery, New York